MR. COCKERELL'S FOURTH LECTURE ON ARCHITECTURE.

The professor commenced his lecture on Thursday, the 30th ult., by stating that he proposed on that occasion to make some further observations on the subject of the last lecture, namely, the civil architecture of the ancients. He should treat of plans; concealment and intricacy, adopted with the view of increasing the effect of a structure; palaces; curvilinear fronts; architectural character; and the angle of vision; and terminate by exhibiting, for the first time in this country, drawings of a temple at Xanthus discovered by the late expedition. To penetrate the merit of ancient works, and understand the principles on which they were formed, was the great business of the student: to establish these principles was the great business of the master. This was a difficult task, and could hardly be achieved: it was best done by discussion, examination, and comparison of opinions. A consciousness of delight from the examination of fine works was necessary before taste could be acquired: those persons who had not this consciousness never would acquire taste. Being delighted, we should at last be able to discover the cause of delight. One course was, to accept the dogma of the master blindly: advantage always resulted. A builder with whom he was acquainted once produced an exceedingly fine portico, so much so that the professor inquired of him how he had designed it. "Why," said the man, "I opened Sir William Chambers' book, and copied it exactly." If the job had been his, the professor's, he would have been led probably to do something of his own, or to have altered parts, and so have injured it. The builder, he felt, was the wiser. He once, when designing a portico of a church, had doubts as to two things taught him by Vitruvius, to place the main door to the building in the centre of it, and to use the attic base. He hesitated, but a friend shewing him a number of drawings from actual examples corroborating the doctrine, he followed Vitruvius, and never regretted. He again urged the necessity of implicit faith in the master on the part of the student. To establish principles, numerous examples must be compared: this was the course also pursued by the lawyer and the historian. He then drew particular attention to Canina's work mentioned in the last lecture. It contained 500 plates, and presented the whole body of architecture recovered, and in many cases restored with wonderful erudition. We were able, by means of that work, to penetrate the principles which the ancients followed, and discover the secret of their success.

Relative to concealment; he said we found temples surrounded by a peribolus, the temple only partly seen, and were struck by the effect obtained. The Parthenon was partially concealed by the Propyleum and the walls. The best distance from which to view a building was one equal to about three times the height of the elevation. When we get within the inclosure, we find this best position. The imagination is excited by partial concealment. If, according to the modern practice, the building be stuck ostentatinusly before us, we see at once the whole of it, and are tired before we approach. There is nothing to be imagined or discovered. This partial concealment, then, he considered of high importance. It prevailed in Gothic architecture equally. The introduction of the organ at the east end of the nave, sometimes complained of in our cathedrals was, he thought, advantageous to the effect.

Architecture regarded with these considerations is the fine art. The successful architect must be a painter. The most efficient masters of effect were scene-painters, for example, Vanburgh and Servandoni, who designed St. Sulpice, the most effective modern building in Paris. Perspective was much studied at the time of these masters, until indeed it became almost a vice. We must study it if we would produce effective buildings, or even if we wish to comprehend drawings of ancient buildings. No one could form an idea of the baths of Diocletian, for example, stretching out equal to the whole length of Pall Mall, or comprehend the effect of the magnificent *Exhedra*, which occur in the plan, 60 feet high, with a semi-dome, 84 feet in span, without this knowledge. Some idea of the effect produced by the vistas in this extraordinary pile may be obtained at Greenwich Hospital, Chelsea Hospital, and Blenheim. An architect should endeavour to excite a succession of new ideas. It was expensive—a painter might do it more cheaply, but less permanently. Extraordinary merit was displayed at Blenheim in this respect.

It was condemnatory of a building to say, as you were obliged to say of St. Peter's in Rome, that it appeared smaller than it was; yet some had considered this a merit. He would as soon think of applauding a general for gaining a small victory with a large army, as of praising a building for such a reason. It was a great reproach to the architect.

The professor said he always dwelt with pleasure on the plan of the baths then before them as one of the finest buildings ever erected for the public advantage. Our country was remarkable for its hospitals and places of refuge, but had neglected means of affording elevating gratification to the masses. A better spirit was manifesting itself, and he was delighted to hear of public gardens at Manchester, and elsewhere. By denying the poorer classes such luxuries, they had been led to throw themselves into grossness. We might hope to see gardens, statues, and fine works of art provided for the general gratification. Considering these signs of the times, we should devise plans for arranging such.

The professor then spoke at some length on the necessity for calculating the point of view in which buildings were seen. Vignola always repaired to the spot, and drew imaginary lines to arrive at the best position. He proceeded to speak of palaces, and described that of Augustus. The disposition of the plan was the source of all character. Character for a building was the most difficult thing to be obtained, and the most essential. Palladio studied it especially; no one could mistake the purpose of his buildings. George Dance had great merit in this respect. No one could mistake the purpose of the front of Newgate; and Guildhall, although any thing but Gothic, was, nevertheless, evidently municipal. In Canina's work palaces were largely discussed. In decoration and magnificence they should stand next to temples; and it would be well if they were accessible to the people. Our French and German neighbours set us a good example. The palace of Augustus had a curvilinear front, a form which gives many varieties of light and shade. Bramante, Vignola, and Palladio employed it. In modern times it had been used with good effect at Bath. Speaking of the Adams', the professor said they were deservedly the first architects of their day; they drew their examples chiefly from Diocletian's baths and Diocletian's palace. Sion House and Lord Bute's were the best specimens of their skill.

He would now have the pleasure of exhibiting for the first time a restoration of a tomb at Xanthus, drawn by Mr. Hawkins. Whether considered historically or artistically, it must be regarded as a most interesting structure. It was a monument of the Lycians, of whose country Xanthus was the capital, and shewed a high state of civilization at a very early time. There was every reason to believe that it was erected in the year 546 before our æra, a century earlier than the Parthenon. The temple was not large, 52 feet by 30 feet, and consisted of an Innic peristyle inclosing a cella, on a lofty basement. The frieze of the order occupied the place of frieze and architrave, and was sculptured with four separate groups. The first represented a fight; the second, Greeks bearing offerings; the third, Persians bearing fruits; and the fourth, a wild-boar hunt. There was another frieze under the base of the columns sculptured to represent the capture of Xanthus. Between each of the columns at the sides of the temple was a female statue standing on emblems. The pediments were adorned with sculpture, and the roof covered with Parian tiles. It was interesting to find in this ancient building, 2,390 years old, the progenitor of the Erectheum, all the refinements of art. The intercolumniation, however, it was worth while noting was *araeostyle*;* the more beautiful system of incolumniation, the *eustyle*, was not used till later, probably just before the time of Vitruvius. In the next lecture Mr. Cockerell will treat of interior arrangements.

* That is, the columns were placed widely asunder.

STONE ALTARS AND CREDENCE TABLES.

The long pending case between the incumbent of the parish of the Holy Sepulchre, at Cambridge, and the Cambridge Camden Society, relative to the right of the latter, in the name of the churchwardens, to erect a *stone altar* and *credence table* in the well-known round church of that parish, was decided against the latter in the Arches' Court, by Sir Herbert Jenner Fust, on Friday, 31st of January. Under a faculty obtained in the names of the churchwardens "to repair the church, and, as to such parts thereof as had been rendered unsightly by injudicious repairs, to restore the same as near as may be according to the original design, and according to a design and plan deposited in the registry of the court," the stone altar and credence table were erected without the knowledge of the incumbent. When aware of what had been done, he objected to allowing them to remain, and when a second faculty was applied for in the Consistorial Court to ratify the proceedings, he opposed it. The chancellor of that diocese, however, issued the faculty, and it was on an appeal against this that Sir Herbert J. Fust delivered his sentence, and has reversed it.

Relative to the altar he said, "It appears that this stone structure consists of a slab, supported by three upright slabs, all of stone, resting upon a lower slab, also of stone, and that the weight is about two tons; that the lower part is imbedded in mortar or concrete, about an inch below the floor of the chancel, which is built up to the table, and covered with encaustic tiles; and that the table was also made to adhere to the east wall of the chancel. This structure, Mr. Faulkner contends, is a stone altar, or altar table, such as is erected and used with the credence table for idolatrous and heretical purposes in Popish countries; that the rubrics and canons require that the communion-table should be of wood and moveable. On the other hand, the churchwardens deny that it is an altar, or such as is used in Popish countries for idolatrous and heretical purposes; and that it is essential to the preservation of uniformity in the internal arrangements of the church."

In order to arrive at the true meaning of the expression "table," he referred to the alterations made in the rubrics at the time of the Reformation, and from that time down to the passing of the present Act of Uniformity in 1662, and found that the word "altar" has been changed to "table." We all know, said the judge, that after the Reformation one of the doctrines of the church of Rome which was renounced by the church of England was the doctrine of transubstantiation; and it will be found that the material and the form of the altar in the Romish church are connected with this doctrine of transubstantiation, and with the eucharist as a sacrifice. It was contended that by the rubrics of the Roman Catholic, church altars must be built of stone, and must be immoveable, and various canons from the body of the canon-law were cited to shew that the altar must be of stone, and fixed; and, if not, it must be re-consecrated. The Court does not think it necessary to go through all these authorities on this part of the case, because it is not incumbent upon the Court to pronounce whether this is or is not an altar. At the same time, it may not be inexpedient to consider what was the origin of the altars as used in the Roman Catholic churches, of what material they were constructed, and of what form, in order to arrive more readily at the meaning and intention of those who directed the removal of stone altars and the substitution of tables. From the authorities cited by Cardinal Bona, in his work *De Rebus Liturgicis*, we learn that the altars used in the early ages of Christianity were made of wood, and in the form of a table; that about the year 509 they began to be of stone, although the wooden tables were not altogether abolished. The form altered with the material. Sometimes the altar or table was supported by one pillar, sometimes by four or two, and latterly they assumed the form of a tomb, as of the Sepulchre of the Martyrs, whence they derive their name; and there is no doubt that at the time of the Reformation the altars in the English churches were of stone, fixed and immoveable.

At the time of the separation of the church of England from that of Rome, amongst the

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